CALIFORNIA SCHOOL OF FINE ARTS

REGULAR SESSION
1920 ✦ ✦ ✦ 1921

CALIFORNIA SCHOOL OF FINE ARTS

CATALOGUE
OF THE
CALIFORNIA SCHOOL
OF
FINE ARTS
SAN FRANCISCO

Art is the most sublime mission of man, since it is the exercise of thought which seeks to understand the world & to make the world understood.

AUGUSTE RODIN

REGULAR SESSION

1920-1921

FACULTY

LEE F. RANDOLPH, Director of the School
Painting and Drawing from Life and Antique; Composition and Anatomy

E. SPENCER MACKY, CONSTANCE L. MACKY
Associated Instructors in Portrait Painting, and in the Night School
Painting and Drawing from Life and Antique; Composition

RALPH STACKPOLE
Sculpture, both Day and Night Schools

GOTTARDO PIAZZONI
Landscape Painting and Composition

GERTRUDE PARTINGTON ALBRIGHT
Figure and Costume Sketch Class; short course in Etching

RUDOLPH SCHAEFFER
Color Design and Handicrafts

RAY S. BOYNTON
Illustration

HAROLD VON SCHMIDT
Applied Graphic Art; Lettering; Posters

ALICE B. CHITTENDEN
Saturday Classes

CALIFORNIA SCHOOL OF FINE ARTS

REGULAR SESSION 1920-1921

THE California School of Fine Arts was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. It stands for sane and progressive art, and endeavors to give its students, by the inspiration of thoughtful example and fundamental art education, a right start on the road to success. It has numbered among its students many who are prominent in American art today. The greater amount of awards in national competition for many successive years, as well as a majority of local competitive awards, have been won by its students.

During the last Regular Session (August, 1919, to May, 1920,) over six hundred students were enrolled in the School.

AIMS: The aim of the School is to teach what to strive for and how to attain it; and its methods imply both reverence for nature and reverence for self, uniting an absolute thoroughness of training with a respect for

truly creative individuality. It seeks to produce not appreciative teachers, but creative artists; to guide students at once toward a thoroughly mastered vocation and a high ideal; not only to inspire them to "hitch their wagon to a star," but to teach them how to "build the wagon."

ENROLLMENT AND INSTRUCTION: Students may enter the School at any time.

No examination or previous instruction is required. Work from still life or cast will be given to beginners by the life-class instructor, so far as he deems necessary to fit them for the life classes.

The instruction is individual, as well as by lectures, and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance based upon the work accomplished will be given at the close of the term.

The instructors are present to give criticisms two or three times a week.

The library of the School, containing many valuable books on art and the art magazines, is open to students.

The Faculty have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

A special course of lectures on the History of Art and Art Appreciation, illustrated by lantern slides, is given during the Regular Session at a nominal cost to students. Many single lectures on different phases of art are given at various times.

CALENDAR FOR 1920-1921: The first term opens Monday, August 16, and closes Friday, December 17, 1920. The second term opens Monday, January 3, and closes Friday, May 13, 1921.

The Night School and Saturday classes continue throughout the year uninterrupted by the vacation periods.

MUSEUM: The splendid museum of art conducted by the San Francisco Art Association in the Palace of Fine Arts, Exposition Grounds, is open for study, and, to further their progress, students of the School are cordially invited and urged to make use of its valuable and varied permanent collections, as well as the changing exhibitions of painting and sculpture. An exhibition of the work of students of the School is maintained at the museum. (See page 23.)

SCHOLARSHIPS: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the Art Association offers several Annual Scholarships.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, May 9, 1921. Further information and entrance blanks will be sent to high schools some weeks in advance of this date.

MISCELLANEOUS: Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student for exhibition.

For the convenience of students the School maintains a store where supplies may be bought at lowest prices.

SUMMER SESSION, 1921: A Summer Session of six weeks will be held as usual next summer, June 20 to July 29, 1921.

With instructors and courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

Teachers of art will find courses which will apply directly to the work they are doing. The classes are arranged with a view to their particular needs.

LANDSCAPE BY SAMMY FONG

COURSES OF STUDY

LIFE CLASSES: Painting and Drawing from Life and Antique—The study of form expressed in line, light and shade and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

Weekly talks on composition will be given.

PORTRAIT: Portrait Drawing—The study of character, construction, and expression, in charcoal and other media.

Advanced students study the fundamental principles of Portrait Painting and Composition, with interesting arrangements of costumes and accessories.

SCULPTURE: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be part of the course.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year.

COMPOSITION: Will be given in connection with all the life, painting, drawing, and modeling classes in the School by the various instructors. It will be presented in talks on the subject and criticism of the students' work on problems given them in class.

PERSPECTIVE: The principles of perspective are taught as part of the work of the drawing classes, both preparatory and advanced.

MURAL PAINTING: Is fast coming to the front as the leading mode of expression of the painter's art, and practice work in this important subject will be given advanced students.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

LANDSCAPE PAINTING: All day Saturday Mr. Piazzoni will conduct a course in landscape painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for

LIFE CLASS DRAWING BY EDWIN GREAVES

PORTRAIT PAINTING BY BARBARA SHERMUND

PORTRAIT HEAD BY EMERY MICHAELS

serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

ILLUSTRATION: This class aims to develop in the student an ability to express ideas in pictorial form, including the field of practical illustration, utilizing the academic training of the life and composition classes. A certain amount of work from life and training in composition is the essential preparation for this class.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students are urged to take this course, for which there is no extra charge. The lectures will be illustrated by drawings, anatomical charts, and the living model. The text-book recommended is Arthur Thompson's "Anatomy for Art Students."

ETCHING: A six weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process.

COLOR DESIGN AND HANDICRAFTS: The aim of these courses is to study the creative principles governing individual expression in design and color, to de-

velop an appreciation of abstract form, line, color, and dark-light composition in the applied arts, and to show the application of color and design to the requirements of modern daily life.

BEGINNING COURSE: A series of lectures setting forth the principles of abstract composition and color harmony. Each lecture to be followed by a problem rendered by the student directly in tempera color. Beginning with basic geometric forms, the student is led to interpret decorative motifs, as flowers, birds, etc.

ADVANCED COURSE: Adaptation and interpretation of historic motifs. Design and color problems accompanied by the application to materials, as batik dyeing, wood-block printing, decorative linoleum prints, etc. Special attention will be given to textile design for costume and interior decoration. Opportunity afforded for individual lines of study.

APPLIED GRAPHIC ART: (Comprehending Commercial Art, Posters, Lettering, etc.) The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practical problems that the student will be required to meet in professional work; a study of lettering for artistic and commercial needs. For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

SATURDAY CLASSES: These classes, for children and

adults, are held throughout the entire year, and have been eminently successful. Drawing from still life, antique, and the portrait model. Advanced students work in color.

The attention of parents is particularly called to the lifelong advantages to children of early training in drawing and general education in the principles of art.

COSTUME SKETCH BY MARIE LEININGER

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY

HOURS, 7 TO 10 P.M.

THE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes, whether in Drawing, and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and the use of simple materials is taught by the same instructors who teach the advanced classes.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art Classes.

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

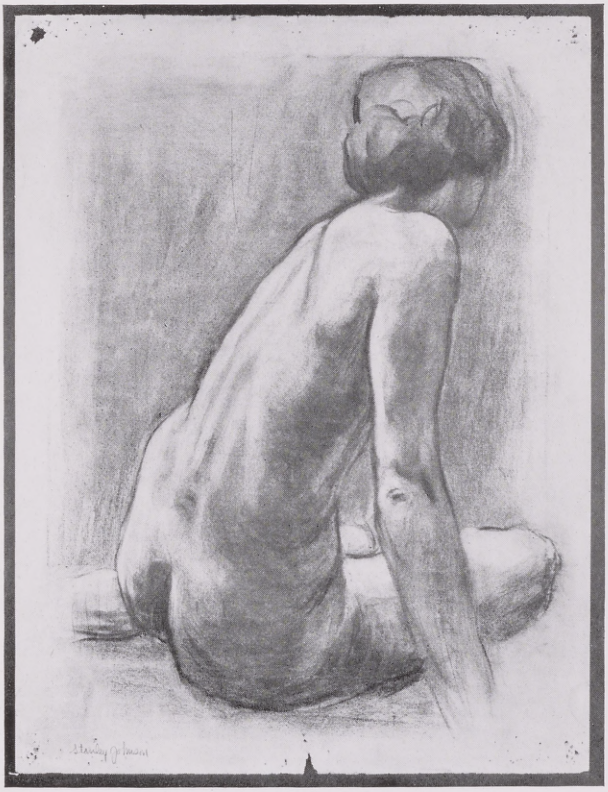
The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating.

The Sculpture Class provides the necessary knowl-

edge and technique to equip the student for practical architectural needs.

Except for the Sculpture and Design classes, the Night School remains in session continually throughout the year.

Students may enroll at any time.



NIGHT SCHOOL DRAWING BY STANLEY JOHNSON

SCHEDULE OF CLASSES : MORNING SESSIONS : 9 to 12

Monday	Tuesday	Wednesday
LIFE CLASS *Lee F. Randolph*	LIFE CLASS *Lee F. Randolph*	LIFE CLASS * * * COLOR DESIGN AND CRAFTS *Rudolph Schaeffer*
Thursday	**Friday**	**Saturday**
LIFE CLASS *Lee F. Randolph*	LIFE CLASS * * * ILLUSTRATION *Ray S. Boynton* * * * COLOR DESIGN AND CRAFTS *Rudolph Schaeffer*	LANDSCAPE PAINTING (All day) *Gottardo Piazzoni*

AFTERNOON SESSIONS : 1 to 4

Monday	Tuesday	Wednesday
PORTRAIT *E. Spencer Macky* * * * SCULPTURE *Ralph Stackpole* * * * STILL LIFE PAINTING *Life Class Instructors*	PORTRAIT * * * SCULPTURE * * * STILL LIFE PAINTING	PORTRAIT *Constance L. Macky* *E. Spencer Macky* * * * STILL LIFE PAINTING * * * SCULPTURE * * * COLOR DESIGN AND CRAFTS *Rudolph Schaeffer* * * * ANATOMY *Lee F. Randolph*
Thursday	**Friday**	
PORTRAIT * * * SCULPTURE *Ralph Stackpole* * * * SKETCH *Gertrude Partington Albright* * * * STILL LIFE PAINTING	SKETCH *Gertrude Partington Albright* * * * SCULPTURE * * * STILL LIFE PAINTING * * * APPLIED (Commercial) ART *Harold Von Schmidt*	**Saturday** LANDSCAPE PAINTING (All day) *Gottardo Piazzoni*

*** *Preparatory classes daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy. Students may enter at any time.*

*** *Composition given in connection with all life classes. See special note on Composition Courses.*

*** *Saturday (all day)—Drawing classes for children and adults*
Alice B. Chittenden

NIGHT SCHOOL : 7 to 10		
Monday	Wednesday	Friday
DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* *Constance L. Macky* . . . SCULPTURE *Ralph Stackpole* . . . COLOR DESIGN AND CRAFTS *Rudolph Schaeffer*	DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* . . . SCULPTURE	DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* *Constance L. Macky* . . . SCULPTURE . . . APPLIED (Commercial) ART *Harold Von Schmidt*
*** *Special class for beginners held each evening.*		

TUITION FEES

Ten half days per week . .		$15 month	$55 term
Five half days per week . .		$11 month	$40 term
Two half days per week	Life and Portrait classes excepted.	$7 month	$25 term
Night School—Monday, Wednesday, Friday—three nights per week		$7 month	$21 term
Saturday Class (9 a. m. to 4 p. m.) . .		$5 month	$16 term
Special Class in Landscape Painting, Saturday all day . .		$7 month	$25 term

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of $5.00 a month is made.

An enrollment fee of one dollar is charged.

Locker fee of one dollar is charged for rent of locker for a term or less.

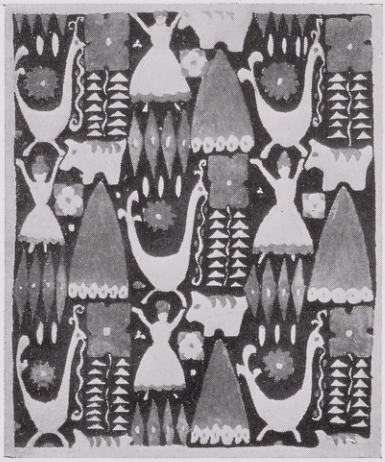
The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Unavoidable absence for two weeks or more will be credited to students at the discretion of the Director, from the date written notification is received.

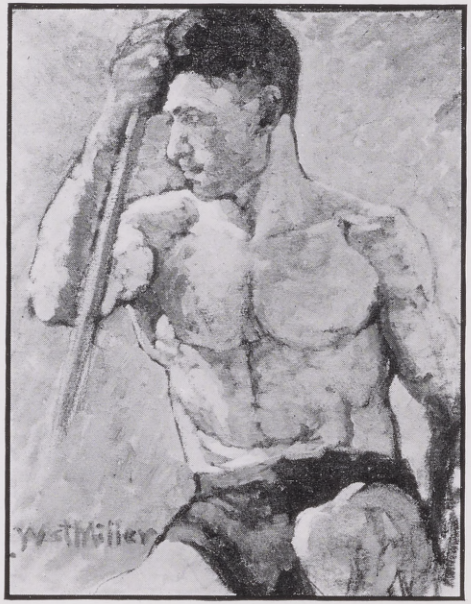
Fees are not refunded to students who leave before the end of the period paid for.

For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.



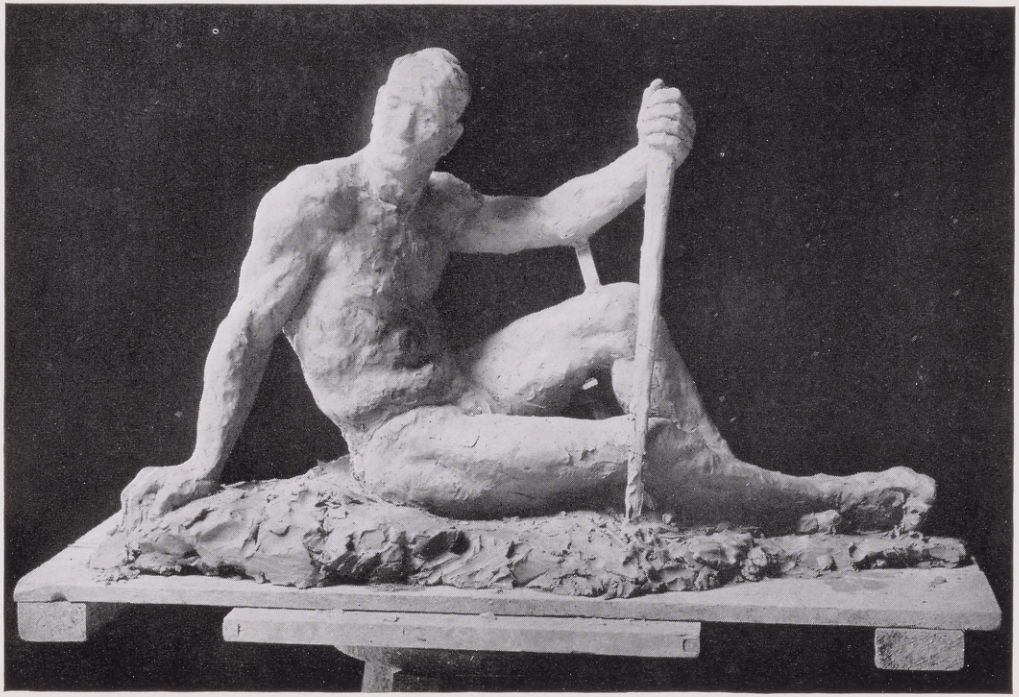
TEXTILE DESIGN BY ARMAND WHITE

FIGURE SKETCH
BY DOROTHY MOMSON



PAINTING BY MARGARET WEST MILLER

FIGURE SKETCH BY MARIE LEININGER



SCULPTURE BY DOROTHY MOMSON

THE PALACE OF FINE ARTS

J. NILSEN LAURVIK, DIRECTOR

CONDUCTED BY

SAN FRANCISCO ART ASSOCIATION

(ORGANIZED 1872)

A MUSEUM of comparative art, containing the following Loan Collections and permanent exhibits: The Mrs. Phoebe A. Hearst Loan Collection of Paintings, Engravings, Tapestries, Oriental Rugs and Textiles, Furniture and Objets d'Art, filling fourteen galleries; Loan Exhibition of Bronzes by Prince Paul Troubetzkoy and other contemporary sculptors. The Oriental Department of the Museum, occupying sixteen galleries, contains fine loan collections of Chinese, Japanese, and other Far Eastern art, comprising Prints, Paintings, Textiles, Porcelains, Potteries, Bronzes, Lacquers, Ivories, and Stone Sculpture, etc.; Mural Paintings by Frank Brangwyn, Arthur Mathews, Childe Hassam, and Robert Reid; the San Francisco Art Association's permanent Collection of Paintings; Loan Exhibition of American Art by early and contemporary American artists. In addition to the above, changing exhibitions of work by American and European artists; Conference Room available to Study Clubs upon application to the Director; Women's Rest Room and Tea Room, where luncheon and afternoon tea is served at reasonable prices. During the Fall and Spring season Musical, Literary, and Dramatic recitals are given at 2:30 o'clock Sunday afternoon in the Recital Hall by prominent professional artists as an illustration of the corelation of the arts.

The Museum is reached by the "D" car and the Union-Street car to Lyon Street. It is open daily, including Sundays, from ten to five o'clock; admission free.

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